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BUSY DAY ON THE DOCK

GEORGE HARDING

A WORD FOR WATER COLORS

IT is curious that water colors are not held in higher esteem, for there is no medium which lends itself more graciously or sympathetically to the transmission of artistic expression. Less than oils, less than pastels does this medium seem to intrude itself upon the observer or to intervene between the artist's intent and achievement. There is an intimacy about a water color which one does not find in an oil painting. At one time, of course, water colors were little more than tinted drawings, but this is not true today. As strong work is done in this medium as in any; witness for example the water colors of Whistler and Sargent and Winslow Homer. And yet the fact remains that there is not a single public museum or gallery in this country which possesses a comprehensive collection of water colors.

Objection is made that the work in this medium is not effective, but surely

none who visited the exhibitions in New York or in Philadelphia, which have been set forth under the auspices of the Water Color Clubs of these cities, could sustain any such position.

Both of these exhibitions were peculiarly impressive, decorating the galleries in which they were held as well as providing abundant material which rewarded careful scrutiny. The New York Water Color Club's display was largely composed of the works of members and was set forth in the customary manner without special features. The Philadelphia Water Color Club's show was, on the other hand, only in small part local, and, including nearly twice as many exhibits, comprehended a broad range of material.

Quite a large group of paintings came from abroad, where they were selected by Mr. Alexander Robinson, as representative of the best current work in



GEROLDE AND JANE

HILDA BELCHERS

NEW YORK WATER COLOR CLUB EXHIBITION

France, Holland, Germany, England, and Spain. This lent peculiar interest, permitting comparison to be instituted between American and foreign methods. Hans von Bartels of Munich sent four, of which two were of unusual size. "The Mother" illustrated in this article was perhaps of all, most characteristic, strong and impressive. Nico Jungman sent six, all of which were figure paintings made in Holland. Gaston Le Mains, the Frenchman; Manuel Benedito, the

Spaniard; Franz Charlet, the Belgian, were all represented, as were also Luigini and Gaston La Touche.

A group of thirteen water colors by Winslow Homer was a special and memorable feature. Surely by this master the medium was vindicated. It is doubtful if in his more important canvases this painter's talent was as frankly manifested.

To the right and left of the Winslow Homer group were placed groups of



THE MOTHER

HANS VON BARTELS

PHILADELPHIA WATER COLOR CLUB EXHIBITION

paintings by Elizabeth Nourse and Alice Schille—an honor which might well have been coveted.

In the main gallery were groups of peculiar interest because of unique individuality by George Hallowell, Lucy S. Conant, Charles H. Woodbury, and Alexander Robinson.

An entire room was given to a collection of Brangwyn's work in black and white; drawings frequently faulty, but withal so powerful that they forbade reproach. Drawings were shown by Cecilia Beaux and Sergeant Kendall, portraits quite as characteristic as paintings by the same artists would have been.

Of much interest also were groups of sketches by J. McLure Hamilton and by Violet Oakley, showing literally in each instance "the artist's way of working," or at least the habit of thought directing production.

Some reference, however, should be made to the illustrative work and the etchings shown. Among the former were works by Jessie Willcox Smith, Elizabeth Shippen Green, George Harding, and N. C. Wyeth; and among the latter by Joseph Pennell. George C. Aid, Charles Henry White, and E. K. K. Wetherell. The exhibition comprised more than seven hundred exhibits.

L. M.